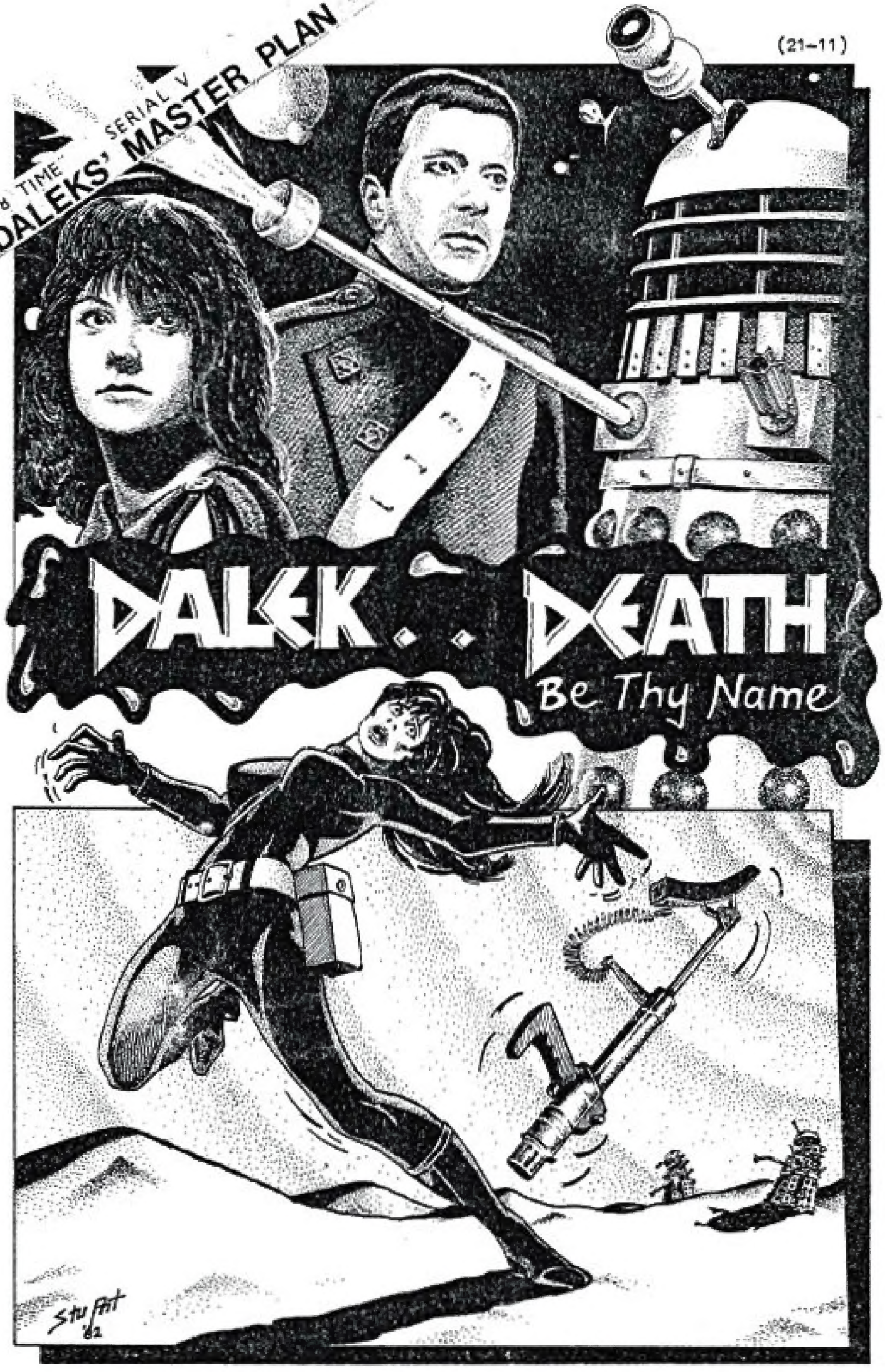
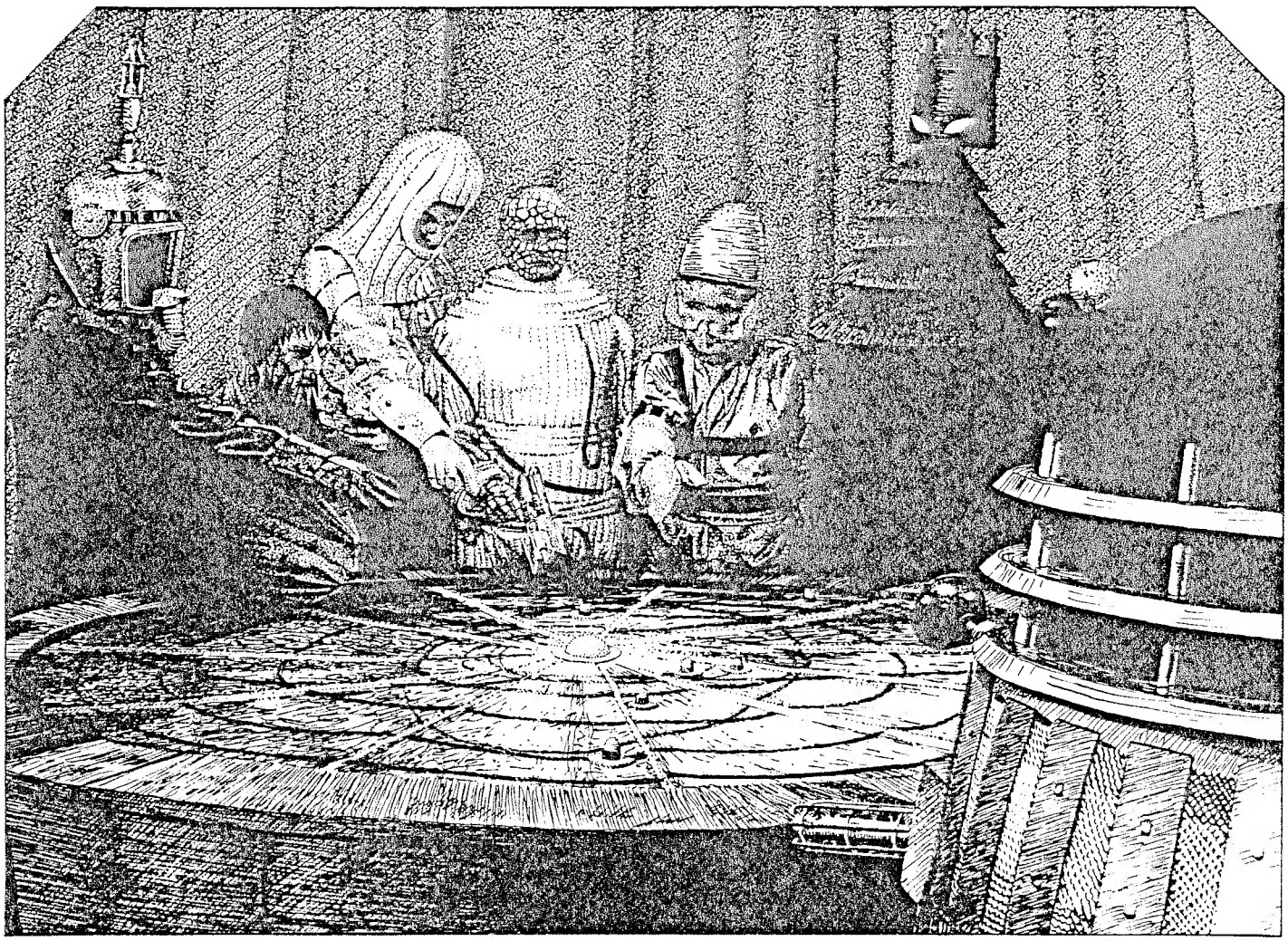
SPACE & TIME

THE DALEKS' MASTER PLAN

SERIAL V





An Adventure In ~SPACE AND TIME~

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While the Doctor and his two friends fight off less threatening adversaries on Earth, the Daleks return to Kembel and prepare to test their recovered 'Tarranium Core'. Using one of the galactic delegates, Trantis, as their guinea-pig they are furious when the test-run of the Time Destructor fails and the Core is discovered to be a fake. The Daleks' pursuit of the TARDIS begins anew...

The Doctor realises the ship is being closely pursued - by an unidentifiable craft - and effects a brief landing at Lords' cricket ground during an England Test Match in order to shake off the pursuer. The TARDIS next lands on the volcanic planet Tigus, in readiness for another confrontation with the Daleks (whom the travellers believe to be in the pursuing ship). However, the Doctor and Steven instead meet another familiar figure, the Time Meddling Monk, who promptly sabotages the Doctor's TARDIS lock, intending to leave the three travellers stranded on Tigus, still annoyed that the Doctor abandoned him on Earth in the year 1066 (See 'The Time Meddler'). The Doctor repairs the damaged lock, and he and his friends escape from Tigus, still hotly pursued by the Monk.

Following another brief landing in London's Trafalgar Square - as Big Ben chimes in the New Year - the TARDIS materialises in the Egyptian desert at the time of the building of the Great Pyramid. Two other ships materialise shortly afterwards; the Daleks' time-ship, and the Monk's TARDIS - disguised this time as a stone block. The Daleks, with Mavic Chen, enlist the help of the reluctant Monk in recovering the vital Tarranium from the Doctor.

Finally, after much double-crossing by the wily Monk - to save his own skin - the Doctor is forced to hand over the Tarranium to Mavic Chen, in exchange for the lives of Steven, Sara and the Monk. Having stolen the Directional Unit from the Monk's TARDIS, the Doctor and his two friends use it to head rapidly for Kembel to prevent the Daleks completing their Time Destructor. Leaving the Daleks to face the anger of the Egyptian warriors, and swearing vengeance upon the Doctor, the Monk finds himself on a planet of ice, way off his intended course...

Although the Directional Unit has been burnt out as a result of its incompatibility with the Doctor's TARDIS, the ship has reached Kembel, and the three travellers set off for the Dalek city. Steven and Sara, now separated from the Doctor, chance upon the dejected figures of Mavic Chen and the other surviving delegates, all of whom have been imprisoned by the Daleks. Taking a risk, Steven and Sara release the delegates, urging them to return to their planets to set up defences against a possible Dalek invasion. However, Mavic Chen tricks Steven and Sara, and takes them at gun-point down into the Daleks' secret underground shelter. Still convinced the Daleks need an ally, Mavic Chen will use the Doctor's friends as a gift to them.

Already in the shelter, the Doctor has been following the Daleks' work on the Time Destructor. He realises they will soon be leaving Kembel to begin their conquest of the universe. Mavic Chen arrives with his captives, but is summarily exterminated by the Daleks when he announces his superiority over them. Using this as a distraction the Doctor urges Steven and Sara to return to the TARDIS, while he deals with the Daleks and the now activated Time Destructor. Using the awesomely powerful machine as his "bargaining power" the Doctor begins carrying it out of the shelter. He is horrified when Sara returns to assist him; but the effects of the machine's acceleration of Time soon reduce her to dust, and the surface of Kembel to a barren wasteland. Leaving the safety of the TARDIS, Steven unwittingly switches the Time Destructor into reverse, thus regressing the pursuing Daleks to their embryonic form.

Appalled by the scale of destruction, saddened, shattered and alone, reflecting upon the deaths of three good friends, the Doctor and Steven leave the planet Kembel for the last time.

DRAMA EXTRACT

Cautiously Steven opened the TARDIS door and peered out. It was a wasteland. No trees, no shrubs, no water, and no signs that civilisation had ever visited this empty desolation.

Still recovering from the Time Destructor's deadly effects, the Doctor was grateful of Steven's support as he helped the old man out of the ship. With care he stepped over the threshold and down into the soft, ashen soil underfoot. It was not soil, it was not even sand, it was..."Dust. Nothing but dust." The Doctor coughed and produced a long, white handkerchief from his pocket. Mopping his brow he began fanning himself gently to counter the dry heat of Kembel's sun which, for the first time in aeons, was now burning down on a world devoid of vegetation.

Stepping carefully, Steven crossed to where the remains of an all-too-familiar artifact lay on the ground. Gingerly he picked it up, feeling the structure threatening to crumble at any moment in his grasp. He indicated it to the Doctor.

"The Time Destructor; or what's left of it."

The Doctor nodded. "Mavic Chen's Tarranium Core has finally burnt itself out."

Shielding his eyes, Steven looked out across the barren landscape, levelled from jungle to desert in a matter of minutes, thanks to the most lethal weapon ever invented. A weapon, he hoped, that was now as lost as any life that had once existed here. He sighed. "I wish Sara could have seen the end."

"Yes, my boy. So do I." The Doctor crossed and stood over by Steven, and together they surveyed the grey desolation stretching out before them. At last, it was the Doctor who broke the silence. "You know, Steven, the one thing that Sara lived for was to see the total destruction of the Daleks. Well, now it is all over, and without her help this could never have been achieved."

Spying something in the dust the Doctor bent down and reached out with his handkerchief to pick it up. It was a tiny organism, scarcely larger in shape and size than a terrestrial starfish. The thing was almost shrivelled up, but enough of its structure remained for the Doctor to recognise it from a previous glimpse, a long time ago now...

"What is it?" asked Steven.

"Millions of years of progress reversed back," said the Doctor. "And all that now remains of a Dalek."

Steven felt nauseous. He turned back towards the familiar sight of the TARDIS and placed a hand on the Doctor's shoulder. "Let's go. I've seen enough of this place."

The Doctor dropped the husk and turned to follow him. "Well, my boy, we finally rid this planet of Daleks," he remarked, trying desperately to lift their spirits. He failed. Pausing at the doorway, Steven glanced back sadly.

"Bret. Katarina. Sara..."

"A waste," muttered the Doctor. "A terrible waste..."

The two went inside and closed the door. For a moment there was silence. Then, as its powerful engines once more began easing its atoms out of normal space, the TARDIS slowly faded and vanished, leaving the planet Kembel to the dominion of the wind.

STORY REVIEW

Trevor Wayne

For the third Christmas running 'Doctor Who' was featuring a Dalek story. However, this time the programme was actually being transmitted on Christmas Day. A directive from the policy-makers of the BBC - perhaps mindful of the dark, horrible nature of this particular tale, full of treachery, murder and evil - instructed that only "family viewing" was to be transmitted on the holy day. This resulted in a trite episode without the Daleks (the Doctor's revenge for 'Mission to the Unknown'?). The plot and counterplot were interrupted by nonsense involving Christmas at a contemporary police station and a totally inane slapstick episode in early Hollywood. Again, an attempt to introduce comedy into 'Doctor Who' had proved misguided. Most children had some sort of Dalek present that Christmas morning, so it was a questionable decision that withdrew these family favourites from the afternoon viewing. Perhaps the producers had learned from some of the sillier incidents involving the Daleks in 'The Chase', and rather than compromise their principal monsters they withdrew them altogether.

The story proper resumes with the Daleks learning they have been duped. Promptly they send to Skaro for a time machine to pursue the Doctor. The chase has been resumed...Aboard the TARDIS the Doctor notices another machine is on his tail and makes an emergency landing on the wicket during an England/Australia Test Match. One of the funniest pieces of dialogue ever used in the series is the exchange between the two commentators at the match; proof that there is a place for comedy in the series. An interesting postscript to this incident is that afterwards neither the Doctor nor his companions, Steven and Sara, have the slightest idea what the cricket match was! There was no contemporary character in the series with whom the audience could easily identify.

It is not the Daleks, however, who are following the Doctor, but another figure from his past; the Meddling Monk, eager for revenge. When he and the Doctor meet on the volcanic planet Tigus, their meeting seems amiable enough, but there is an undercurrent of hostility. The Monk seems rather more spiteful than when we last saw him, perhaps with some justification. His attempt to keep the Doctor out of his own TARDIS and marooned on Tigus fails, but he is not going to give up.

The earlier episodes had all been dark; the gloom of Kembel and Desperus and the blackness of space; even the interiors of the Daleks' and Chen's bases were gloomy. With the introduction of the Monk the tone of the story is lightened, and to reinforce this a bright location is chosen: ancient Egypt.

Not abashed by their failure to recreate the seige of Troy with any conviction the production team decided to use the Great Pyramid as a location. Fortunately the actual setting is irrelevant. It is just somewhere in space and time for the Doctor to confront his enemies. The Egyptian characters do nothing except attempt to capture Steven and Sara and get massacred by the Daleks. The two names chosen for the Egyptian officers are Khepren (who, in reality, was the son and successor of Cheops, for whom the tomb was built) and Hyksos (which was the name given to a group of tribesmen who invaded Egypt some centuries after the Pyramid age) and showing just how superficial any research in this field was.

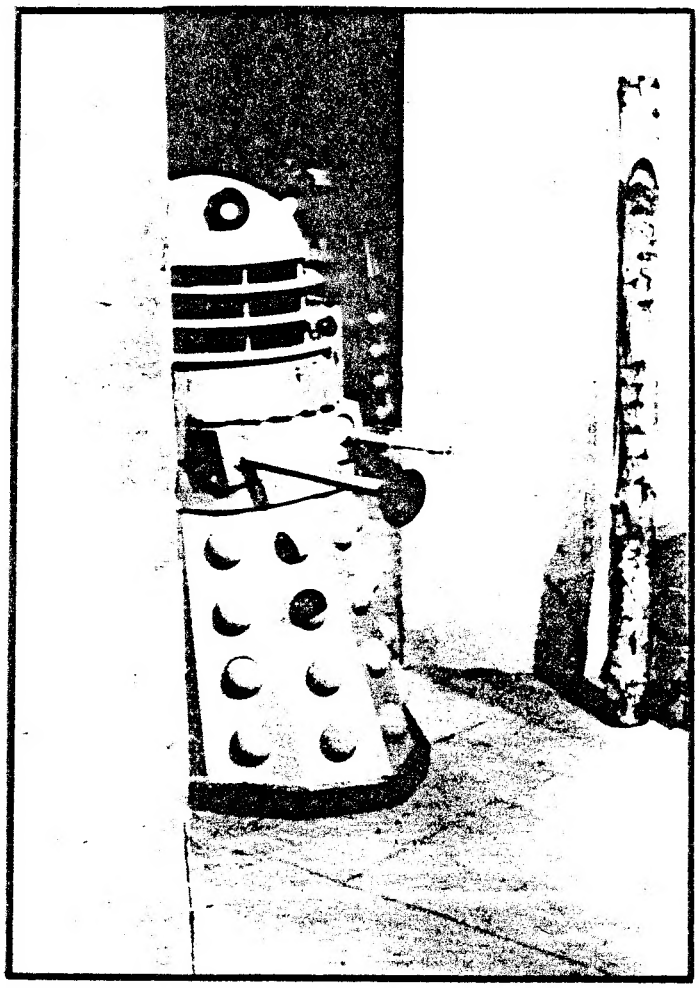
Presumably Howard Hawks' appalling film 'Land of the Pharaohs' was the inspiration (and, by sheer coincidence, was also an early working title for the "Golden Death" episode). The plot, of treacherous politicians, of the earlier episodes is almost parodied by the Monk's attempts to be on both sides in the dispute between the Doctor and the Daleks, get his revenge on the Doctor and get away with his life from the Daleks.

Although the advent of the Monk brings a comic element into the story it is not intrusive, nor does it lessen the tension in any way. The Daleks' brutal killing of the Pyramid guards, and their orders to kill any other natives on sight, serve as a chilling reminder that the Daleks have not altered their disposition. Indeed, the hapless Egyptians seem only to have been included for this purpose.

Sara Kingdom joined the Doctor in his struggle after being accidentally transmitted out into space with him and Steven. When we first meet her she is the cold and ruthless underling of Mavic Chen, who brutally kills her own brother, believing him to be a traitor. After the Doctor has convinced her that Chen is the real traitor she becomes a quieter, more demure young woman; and only occasionally do we get a hint of the tough lady that she is. Even so, she still manages to upstage Steven (poor Peter Purves' ego must have taken a bashing during his stint with 'Doctor Who'). In the end it is courageous Sara who goes back to help the Doctor, and who becomes the final victim of the evil of the Daleks...

In the end, as it had to be, the Doctor outwits the Daleks yet again. He activates the Time Destructor prematurely, exposing Kembel and the Daleks themselves to the awesome power of this terrible weapon, which has only a limited effect upon him. Not so poor Sara; in a scene lifted straight from 'She', Chen's top agent crumbles to old age and then to a brittle skeleton before the horrified gaze of the viewers. The final and most terrible death in a story punctuated with deaths.

Finally, as Steven and the Doctor survey the ruins of Kembel, and remember all their friends who have paid so dearly to halt the Daleks' Master Plan, the viewer too can feel a sense of genuine relief that the threat has been averted. But the relief is tempered with the thought...how are they going to follow <u>that</u>?



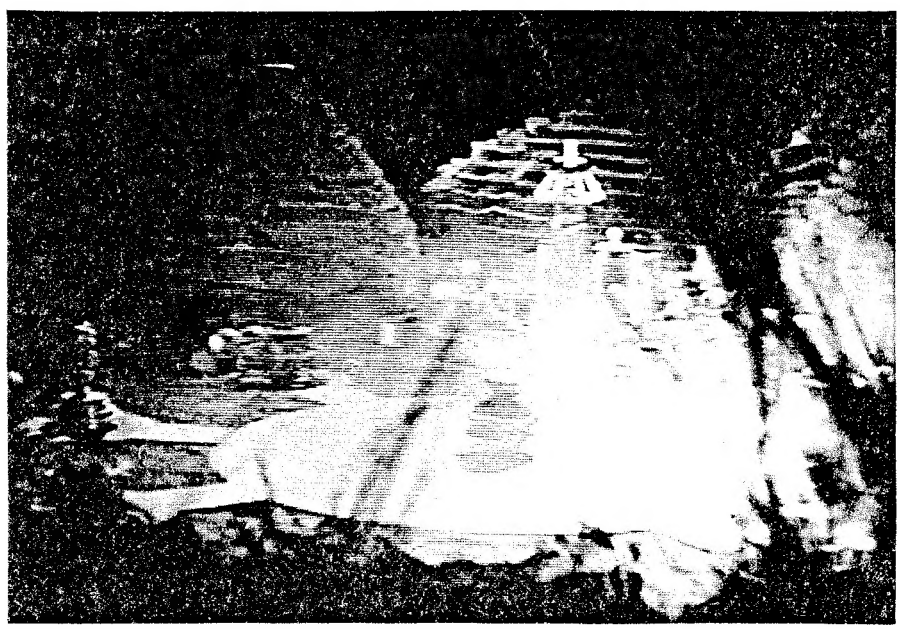
VISUAL EFFECTS

Jeremy Bentham

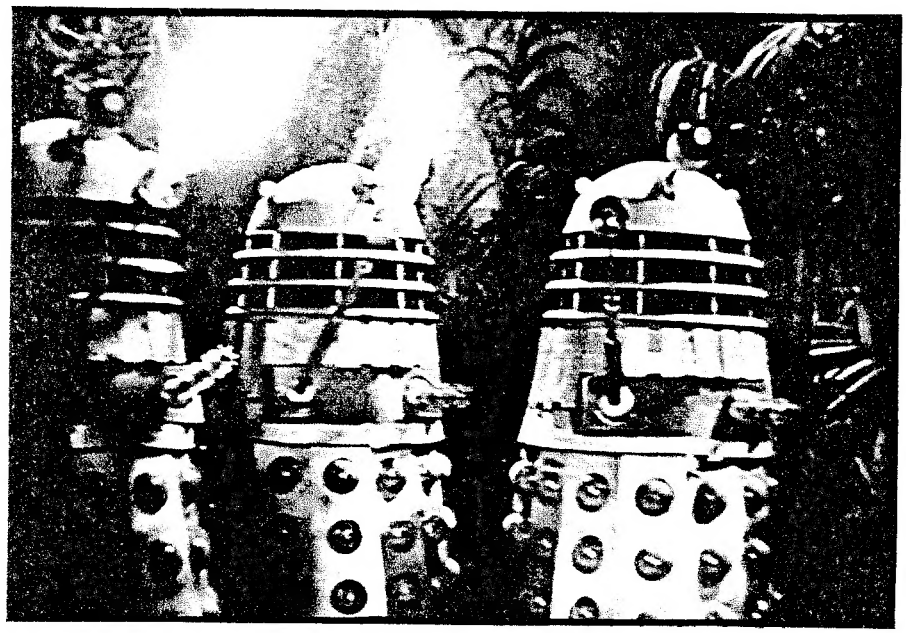
"If it's a special prop then it's a Visual Effects job." That current, albeit very loose definition of the work handled by the BBC's internal Visual Effects Department was sadly inapplicable to the first few seasons of 'Doctor Who', where all special props, models and equipment had to be made by outside contracted firms.

The reasons why Jack Kine's Department - which had handled all the effects for the earlier 'Quatermass' and 'A for Andromeda' series - refused to have anything to do with 'Doctor Who' for so long stemmed back to the political row which blew up at the BBC over Sydney Newman's appointment in January, 1963, as the new Head of Drama, thus filling a post which had been vacant for almost two years. The protest was against his policy of recruiting people who had worked with him in commercial television for senior jobs on the BBC's production side. Verity Lambert had been one of these people, and consequently when 'Doctor Who' began the task of organising and building the array of special props needed for the series fell to the Scenic Design Department, and specifically onto the shoulders of senior Designers Barry Newbery and Raymond Cusick, both of whom collaborated on the epic-length adventure 'The Daleks' Master Plan'.

Aside from the TARDIS interior, which had been done by the late Peter Brachacki, the first special props for 'Doctor Who' were the Daleks. They were designed by Raymond Cusick, whose first draft plans for them were not too far removed from what was later built. The main difference was the skirt section, which was originally a smoothly curved cone, into which banks of flashing lights would be fitted - the idea being the lights would dip, flash and pulse in different sequences and



Mavic Chen's Spar 7-40 descends on to the main landing pad of the Dalek base on Kembel.



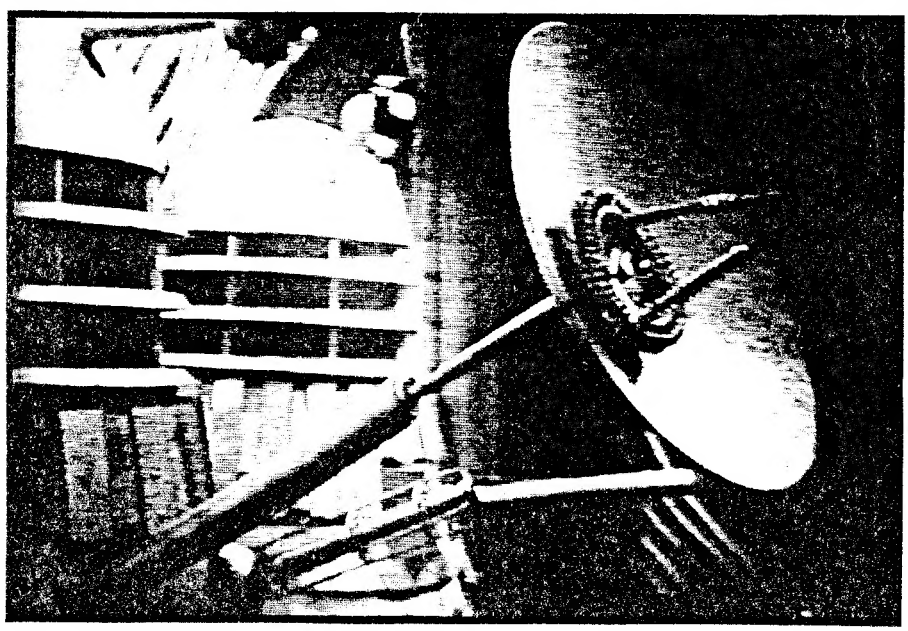
Daleks igniting their flame projectors before burning the jungle on Kembel to the ground.

intensities depending on whether the Daleks were speaking, moving or idling. Most impressive of all, and sadly too costly to make, was the Dalek creature which would have been seen as Ian and the Doctor lifted it out of the casing in episode four of 'The Daleks'. Raymond Cusick still has the original artwork for that creature, and a more unpleasant cross between Dan Dare's Mekon and a skinned, bloated animal it is hard to imagine!

Models were the other major tasks farmed out to the Scenic Design Department, with nearly all of the science-fiction stories requiring some degree of model filming or recording. Cities and model stages needing a lot of detail but few working props were frequently sub-contracted out to other firms once the basic sketches had been completed. For years one of the mainstay companies for 'Doctor Who' was the Bill King Trading Post, whose accomplishments included the famous Dalek city featured in 'The Daleks'. Where working miniatures were involved (models that had to "do something") several designers preferred to make their own props. Ray Cusick himself built two of the earliest working models, namely the miniature TARDIS with its flashing roof-light (the first of many, as they were frequently the targets for theft) and the Voord submarines, intricately carved from wood, perspex and plastic putty.

Daleks continued to be the mainstay of the Design Department's duties for 'Doctor Who', with each new Dalek serial seemingly more demanding than the last. Miniature puppet Daleks were constructed for 'The Chase' and these were later re-used in 'The Daleks' Master Plan', along with other special props like the Perceptor and the flame projectors, used to such dramatic effect with the Mechonoids.

'The Daleks' Master Plan' was the last story in which work on the Daleks was handled directly by the Scenic Design Department. With the departure of Verity Lambert relations between the 'Doctor Who' Production Office and the Visual Effects Department began to thaw; and indeed one of the first tasks handled by Visual Effects was the rebuilding of the Dalek casings after 'The Master Plan'. The new Daleks would be taller and broader and would be ready for the creatures' next scheduled appearance...



A Dalek carries an Electrode unit device in a scene from 'The Chase'.

technical observations

The Christmas episode, "The Feast of Steven", was never sold abroad to any country, and indeed was the first 'Doctor Who' episode to be destroyed by the BBC in the early Seventies - long before the mass purge of old 'Doctor Who' episodes took place in the middle of the same decade.

Despite popular belief to the contrary, Hartnell's closing toast to the audience in "The Feast of Steven" was in the camera script.

For the cricket commentary sketch in "Volcano" ('Scott' and 'Trevor' commentating) stock footage of an England-Australia match was intercut with photo-captions of the TARDIS materialising and dematerialising on grass, to give the impression of the players stopping to marvel at this new arrival. Stock footage was also inserted for the New Years Eve in Trafalgar Square celebrations. By a fortunate piece of luck the stock film used included a shot with a real Police Box.

The planet Tigus was established using the BBC's often seen film sequence of erupting volcanoes. A very elaborate set was constructed of the gully, wherein the TARDIS lands, complete with steam valves set into the scenery to suggest the fiery temperature of the world. Reportedly there was a minor accident on the set, whereby one of the pipes fractured during rehearsal, shooting a jet of steam underneath Peter Butterworth's habit!

The Dalek time-ship was the same exterior prop as seen in 'The Chase', although the interior was modified slightly to fit in with the logistic layout of the sets for this studio session.

The Meddling Monk's costume was the same as used in 'The Time Meddler'.

A very large model stage was built of the Great Pyramid of Cheops to scale with the models of the TARDIS, the Dalek ship and the Monk's craft (disguised initially as a stone block). Much use of this set was made for establishing the placings of the 'combatants' in this sequence, to hide the fact that only one fairly large studio set was built for the Egyptian pyramid exteriors. Several recording breaks were necessary for repositioning of props and set dressings.

The "Golden Death" episode showed the Chameleon circuit of the TARDIS in use for the first time, as the Doctor changed the disguise of the Monk's ship. Using faded intercuts to various models positioned on a plain background the Monk's ship changed from a stone block to an Ionic column, a stage-coach, a sedan chair, a motor-bike (!) and finally into a Police Box. In "Volcano" the Monk's ship had been a lump of volcanic rock - complete with double doors - and for "Escape Switch" it became a block of ice.

Stock footage of the Arctic wastes was used to establish the ice planet where the Monk lands after the removal of his Directional Unit.

All the fight scenes between the Daleks and the Egyptians were done on film at Ealing, where a replica of the construction site set was built.

Film was also used for the model sequence of the Spar yacht belching smoke before the film flared to white, indicating an explosion, during the closing minutes of "The Abandoned Planet".

Use of an echoed soundtrack, plus Tristram Cary's Dalek city "swirl" sound effects (from 'The Daleks', serial "B") were used to suggest a scale of enormity within the deserted Dalek citadel after all the occupants had (apparently) left.

In a sequence never shown before or since two Daleks were heard whispering to each other as they conducted Steven, Sara and the insane Mavic Chen to the Dalek Supreme in the final episode.

The Time Destructor prop was a working model with a small battery driven motor inside to spin the circular vanes when activated.

The climactic end scenes, as time rolls forwards and then backwards, were done mostly on film to achieve control over the visual effects required. However, despite the apocalyptic nature of the script the finished sequences were relatively inexpensive to achieve. The greatest unit outlay was for the specially constructed light-weight Dalek middle sections which, on cue, buckled and caved in to give the effect of the Dalek casings collapsing in on themselves. Two of these were built and the collapse sequence was shot by several cameras from different angles.

As the destruction of time progresses a wind machine was used to whip up the dust and sand, although the effect was enhanced by superimposing sandstorm conditions over the finished film print in the studio. The eroding of the Kembel landscape was done in stages, by the simple process of gradually removing all the foliage from the set - periodically stopping the camera to remove shrubs and rocks to give the overall effect of the planet gradually turning into a dustbowl.

The death of Sara Kingdom was done in three stages, with her looking noticeably older and nearer to death each time. The first stage required the application of ageing make-up to Jean Marsh's hands and face. Then, as she got much older, actress May Warden became Sara and she too was aged, using latex make-up, from an old lady to a near cadaver. Finally a dressed skeleton was laid out in the sand with the symbolic hand reaching despairingly out to the TARDIS. For the very last scene on Kembel even that was removed to leave just the sand.

As time then rolled back the collapsed Dalek casings gradually faded away (as we crossed the point in time before the creation of the Daleks) leaving only an embryonic little tentacled creature twitching in the sand - the first time an embryo Dalek had been seen on screen.

For his remembered role as Mavic Chen Kevin Stoney was awarded the title of 'Villain of the Year' (beating several other screen and TV figures) by the 'Northern Daily Express' in a Christmas-time survey held among its readership.

EPISODES 7 to 12

PRODUCTION CREDITS

~ Compiled by Gary Hopkins ~

SERIAL "V" TWELVE EPISODES* BLACK AND WHITE

"THE FEAST OF STEVEN"	-	25th. December 1965
"VOLCANO"	-	1st. January 1966
"GOLDEN DEATH"	-	8th. January 1966
"ESCAPE SWITCH"	-	15th. January 1966
"THE ABANDONED PLANET"	-	22nd. January 1966
"DESTRUCTION OF TIME"	-	29th. January 1966

CAST

DOCTOR WHO.....WILLIAM HARTNELL
STEVEN TAYLOR.....PETER PURVES
SARA KINGDOM.....JEAN MARSH

MAVIC CHEN.....KEVIN STONEY
THE MEDDLING MONK.....PETER BUTTERWORTH
STATION SERGEANT.....CLIFFORD EARL
FIRST POLICEMAN.....NORMAN MITCHELL
SECOND POLICEMAN.....MALCOLM ROGERS
DETECTIVE-INSPECTOR.....KENETH THORNETT
MAN IN MACKINTOSH.....REG PRITCHARD
BLOSSOM LEFAVRE.....SHEILA DUNN
DARCY TRANTON.....LEONARD GRAHAME
STEINBERGER P. GREEN.....ROYSTON TICKNER
INGMAR KNOPF.....MARK ROSS
ASSISTANT DIRECTOR.....CONRAD MONK
ARAB SHEIK.....DAVID JAMES
VAMP.....PAULA TOPHAM
CLOWN.....ROBERT G. JEWELL
PROFESSOR WEBSTER.....ALBERT BARRINGTON
PROP MAN.....BUDDY WINDRUSH
CAMERAMAN.....STEVE MACHIN
FIRST KEYSTONE COP.....PAUL SARONY
SECOND KEYSTONE COP.....MALCOLM LEOPOLD
INGMAR KNOPF'S CAMERAMAN.....JACK LE WHITE
MAKE-UP MAN.....HARRY DAVIES
COWBOY.....WILLIAM HALL
SALOON BAR GIRL.....JEAN PASTELL
CHAPLIN.....M.J. MATTHEWS
TRANTIS.....ROY EVANS
CELATION.....TERENCE WOODFIELD
GEARON.....JACK PITT
TREVOR.....ROGER BRIERLEY
SCOTT.....BRUCE WIGHTMAN
DALEKS.....GERALD TAYLOR, KEVIN MANSER
JOHN SCOTT MARTIN, ROBERT JEWELL
DALEK VOICES...PETER HAWKINS, DAVID GRAHAM
KHEPREN.....JEFFREY ISAAC
TUTHMOS.....DEREK WARE
HYKSOS.....WALTER RANDALL
MALPHA.....BRYAN MOSLEY
BEAUS.....GERRY VIDEL
OLD SARA.....MAY WARDEN
EGYPTIAN WARRIORS AND SLAVES...TERRY LEIGH
VALENTINO MUSETTI, AGIT CHAUHAN
BRUNO CASTAGNOLI, DAVID SHAURAT
JOHN CAESAR, CLAY HUNTER
ANTHONY LANG, PETER JOHNSON
LEN RUSSELL, RAY MRIONI
ALI HASSAN, PAUL PHILLIPS
PAUL BAHADUR, ANDREW ANDREAS
GLENN WHITTER

OTHERS IN FILM SEQUENCES ONLY..PETER HOLMES
KEN MacGARVIE, JOHN BOHEA
GEOFFREY WITHERICK, PAT McDERMOTT
ANDREA CAMERON, DAVID ANDERSON
ROCKY TAYLOR, KEITH SANDERSON
VALENTINO MUSETTI, MICHAEL LAWRENCE
RUSSELL SCOTT, JOHN DAYE
PAUL SINCLAIR, ALAN WALLING
BARRY NOBLE

PRODUCTION CREW

FIGHT ARRANGERS..DEREK WARE, DAVID ANDERSON
PRODUCTION ASSISTANTS.....VICTORS RITELIS
MICHAEL BRIANT
ASSISTANT FLOOR MANAGERS...CATHERINE CHILDS
CAROLINE WALMSLEY
COSTUME SUPERVISOR.....DAPHNE DARE
MAKE-UP SUPERVISOR.....SONIA MARKHAM
MUSIC.....TRISTRAM CARY
STORY EDITOR.....DONALD TOSH
DESIGNERS.....BARRY NEWBERY (8-10, 12)
RAYMOND CUSICK (7, 11)
PRODUCER.....JOHN WILES
DIRECTOR.....DOUGLAS CAMFIELD

*See page "21-10" for episodes 1-6